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NOTES ON THE RIMED FABLE IN ENGLAND

I. *The revival of the rimed fable in England in the seventeenth century*

From the days of the Scottish *Henrisone* to the end of the sixteenth century there seems to have been no collection of fables in English verse. Interest in the type was not dead; individual fables in verse and collections in prose prove this, and especially allusions to fable themes scattered generously through the literature. But the nearest approach in this period to a collection of fables in verse is to be found in some of the Emblem Books, where fable themes occur, not as fables, however, but as Emblems.¹

Samuel Rowlands must be considered as the herald of a new interest in riming fables which was to become something of a craze at the end of his century. His *Diogenes Lanthorne*, 1607, contained under the subtitle *Diogenes Moralls* ten fables which rattle themselves off in easy, commonplace doggerel. Some of these are of the old, traditional stock, and some of undetermined origin. One sets forth for the first time in English, I believe, and at a period sixty years before Boileau, the story of *The Oyster and the Disputants* popularized later by both Boileau and LaFontaine.² After Rowlands and before the middle of the century, three more verse collections appeared, all more extensive and all going directly under Aesop's colors.³

¹ See Geoffrey Whitney's *Choice of Emblemes*, 1586 (A fac-simile reprint, Henry Green, London, 1866), and Francis Thynne's *Emblemes and Epigrammes*, 1600, ed. F. J. Furnivall, E. E. T. S. 64.

² Complete Works of Samuel Rowlands, Hunterian Club, 1872/3, I, No. xv. The fable of *The Oyster and the Disputants*, No. 8, is interesting in the light of the fact that M. Regnier (*LaFontaine* II, 401-402) is able to give no exact analogues before Boileau's version of 1669. LaFontaine's version (IX, 9) appeared first in 1671. Rowlands' version introduces an unusual detail. One of the wayfarers is blind, but carries the other, who is lame. This situation complicates the dispute; for the blind man could not have found the oyster had not the lame man on his back pointed it out, nor could the other have come to it without the blind man's assistance.

³ *The Fabulist Metamorphosed and Mythologized, Or the Fables of Esop translated out of the Latin into English verse, and moralized* by R. A. Gentleman, printed for Andrew Hebb, 1634. (2) 1639, 113 fables of Aesop translated by William Barret for F. Eglesfield. I have been unable to

The first half of the seventeenth century thus marks the beginning of a revival in England of the rimed fable.⁴ What is the explanation of this revival, or first, what is the explanation of this wide hiatus in the line of continuation, this gap between Henrisone and Rowlands?

The explanation of the latter is probably to be found in large measure in the use of the fable in the schools. Henrisone found his fables already in verse, and naturally enough translated them into verse. The same had been true of Lydgate before him. To them Aesop was the "poete lawriate."⁵ The Latin elegiacs used by Henrisone were reprinted early in the sixteenth century, but their popularity had waned. On the other hand, every child was familiar with Aesop as a prose writer through the regular textbooks of the schools. In this age, Aesop was simply a teller of pithy stories, known by all, since studied by all, and hence a ready source

meet with this collection, or the following. See Plessow: *Geschichte der Fabeldichtung in England bis zu John Gay*, Berlin, 1906, p. lxx, a useful but inadequate treatise. (3) 1650, *The Phrygian Fabulist: or, the Fables of Aesop* (231) by Leon Willan. (*Cat. of Printed Books, Brit. Mus. E.* 1371.) Prose *Aesops* in this period:—Two reprints of the old Caxton for A. Hebb in 1634 and 1637 respectively; *A Booke called Esops fables translated out of the Latyn into English. The Fables in prose and the Morall in verse with Pictures by H(enry) P(eacham) M(aster) of A(rts)* noticed in the *Sta. Reg.* (ed. Arber, iv, 428) on Jan. 28, 1638/9; 1646 for A. Hebb, *Aesop's Fables with the Fables of Phaedrus, translated verbatim* (from the Latin version of Gulielmus Hermannus Goudanus). Published by H. P. (*Cat. Printed Books, Brit. Mus.*)

⁴ During the preceding hundred years little enough had been done in the way of collections. In verse, Henrisone, whose fables had been reprinted in 1570, had had no successor. In prose, the old Caxton of 1484 still held the field, and continued to be reprinted to the end of the seventeenth century. 1658 is the date of the last edition noticed in the *Cat. of Printed Books, Brit. Mus.*, and of the last given by Plessow, p. li. Other editions seem to have appeared in 1676 and 1700 (*Term. Cat.*, Arber I, 261 and III, 178). *The Dialogues of Creatures*, 1520 (Hazlewood, reprint, 1816), *The moral Philosophy of Doni*, 1570, translated by Thos. North, and William Bullokar's *Aesops Fables in true Orthography*, 1585, were side developments, or of little significance.

⁵ "Henrisone's Fabeln," Diebler, *Anglia*, ix, 382-3, Prol. to Fab. VII. Especially "O maister Esope, poete lawriate," and Lydgate, Prol. st. 2, *Anglia* ix, p. 1, "this poyet laureat." Lydgate's chief source was probably the verse collection of Marie de France, or some derivative of it (Sauerstein and Plessow, lii-liii), while Henrisone's was the so-called *Anonymous Neveleti*, or Walter of England (Hervieux, 2nd edit. II, 316-351).

of easily recognized allusion. Sundry fable themes might be converted into verse, but Aesop *in toto* was thought of as essentially prose.

In 1564, however, there were printed in Rome the fables of Gabriello Faerno in Latin verse. These became popular in England as elsewhere. They were printed in England as early as 1598,⁶ and one at least was translated as early as 1586.⁷ It would seem that these may very well have facilitated the return to a versified Aesop, bringing, as they did, the fabulist before the public once more in somewhat the same guise as he had borne in the days of the popular *Anonymous Neveleti* (Henrisone's chief source), that is, as a poet.

Still more important probably were the iambics of Phaedrus, which had been restored to the world after centuries of oblivion by Pierre Pithou in 1596. Thirty-one of these fables in a prose translation had appeared in 1646.⁸ The tendency for a verse original to reproduce itself in verse when translated is evidenced in 1651, when five of the Phaedrian fables were published in English verse by Clement Barksdale.⁹ The growing popularity of Phaedrus, and hence of this influence, is still further indicated in the numerous quotations and allusions borrowed from him in the sermons of Jeremy Taylor of the same year and later.¹⁰ Although we can find no direct translation of Phaedrus before 1646, nor verse translation before 1651, we can assume much earlier an acquaintance with his verses through foreign editions like that of Rigault, 1599, which was used by Barksdale.

⁶ *Sta. Reg.*, Arber, III, 118, June 16, *Centum fabulae Ffaernij*.

⁷ Whitney's *Choice of Emblemes*, Green, p. 98, and *Shakespeare and the Emblem Writers*, Green, London, 1870, p. 311; The Fox and the Grapes, Faerno, *Centum Fabulae*, 1564, p. 19.

⁸ Aesop's Fables (45) with the Fables of Phaedrus (31). See above, note 3.

⁹ In *Nympha Libethris, or the Cotswold Muse*, New ed., London, 1816. A most fatuous performance.

¹⁰ *The Whole Works of the Rt. Rev. Jeremy Taylor*, ed. R. Heber, and C. P. Eden, London, 1859. Although Jeremy Taylor quotes but once from Avian (vol. VIII, 563; Av. 19), he draws upon the still fresh Phaedrus repeatedly. Eleven instances could be cited. In some cases we have an allusion; in others, direct quotation in the Latin. Usually there is no ascription. It would seem that Taylor expected his hearers or readers to be familiar with their Phaedrus.

On the basis, then, of this tendency of verse to be translated into verse, and of a verse Aesop to establish the idea of writing fables generally in verse, we may, in the absence of other apparent causes, attribute the original impulse of this movement to the entrance upon the English consciousness of two popular collections of fables in Latin verse.

II. *Early influence of LaFontaine on English writers of fables*

We are apprised by Addison, writing in 1711 (*Spectator*, 183) that LaFontaine "by this way of writing [the fable] is come more into vogue than any other author of our times." It may be interesting to investigate this statement a little more minutely than has as yet been done, and to observe what evidence has survived in the shape of actual translation and imitation.¹

Sir Roger L'Estrange in his collection of 1692 seems to be the first to avow a dependence on LaFontaine for some of his themes.² His collection is in prose, however.

Close on the heels of L'Estrange's first edition comes a short series of fables in burlesque verse by John Dennis, included among the poems of his *Miscellany* of 1693.³ Great as is the difference in method and tone, these ten fables are translations from LaFontaine. The clearest evidence of this relationship occurs in the fable *Of the Dunghill Cock* (p. 114). By a variation of the story, the Cock sells his "huge carbuncle" (the pearl) to the next jeweller for two barley corns. The fable concludes:—

A learned Manuscript was once
By Testament bequeath'd t' a Dunce,
Strait trudg'd with it to Little-Britain.
Says he t' a Bookseller, pray look,
I've brought to sell thee here a Book.

B. Uhlemayr in *Der Einfluss Lafontaines auf die englische Fabeldichtung des 18. Jahrhunderts*, Nürnberg, 1900, and Max Plessow in *Geschichte der Fabeldichtung in England bis zu John Gay*, Berlin, 1906, mention only L'Estrange, Mandeville, Ramsey, and Gay.

² *The Fables of Aesop and other Eminent Mythologists with Morals and Reflections*. Sir Roger L'Estrange, London, 1692.

³ *Miscellanies in Verse and Prose*. John Dennis, London, 1693, licensed Nov. 17, 1692, pp. 24, 33, 36, 70, 76, 92, 101, 111, 114, 117. Reprinted in 1697.

They say 'tis Learned, very Learned:
 But how a plague am I concerned?
 Friend, I am one of those damn'd Blockheads
 Who had rather see the cole in 's Pockets.

As this little additional narrative tacked to the fable occurs only in LaFontaine's version,⁴ and seems to be original there, we have here a clear index of source. In spite of an entire change in manner, all ten of Dennis's fables follow LaFontaine closely. Such rimes as "Phys-grim" (grim-visaged) with "Isgrim" (the Wolf), "Dungle" (dunghill), "Carbuncle," "kindred" with "in dread," and the other grotesque characteristics of the Hudibrastic verse then so popular, constitute Dennis's sole claim to attention. One sees that LaFontaine has suffered "translation" after the fashion of Nick Bottom.

The next series of fables derived from the French fabulist is that of Bernard Mandeville, published in 1704. These are in octosyllabic couplets. All but two of the thirty-nine are from LaFontaine, as the preface declares.⁵ This collection was reprinted in 1724.

Various scattering allusions or translations, one of which at least considerably antedates L'Estrange and Dennis, mark LaFontaine's influence throughout this period. LaFontaine was surely one of the writers who gave currency in England to a certain fable referred to by Tamworth Reresby (d. 1748)⁶ as "the Fable of the Sun and the Frogs, which appeared in the Beginning of the Dutch War, and was so much applauded in the World." This is the fable published in Latin by P. Commire in 1672, and translated in the same year in LaFontaine.⁷

Aesop in Politics, a very busy figure from 1698 on, was no better than his fellows, and naturally had little in common with the courteous and gentle LaFontaine. Among the scores of political fables published in little collections of ten or a dozen under such significant titles as *Aesop at Tunbridge*, and *Aesop at Whitehall*,

⁴ LaFon. I, 20, and Regnier I, p. 119, n. 4.

⁵ I have been unable to see this collection. Described with some fullness in Uhlemayr, 11 ff.

⁶ *A Miscellany of Ingenious Thoughts and Reflexions. In Verse and Prose*, p. 301.

⁷ Regnier's *LaFontaine* III, 346. Another early translation from LaFon. may be contained in D'Urfey's *The Malcontent*, 1684, p. 6, cant. v.

the influence of LaFontaine does not appear. In one collection, however, the so-called *Canterbury Tales*, 1701, there is one single translation, *The Foreigner* (LaF. x, 7).⁸

Dean Swift may have used *Le Vieillard et ses Enfants* (LaF. iv, 18) for the source of his political fable, *The Fagot*.⁹ In two other instances the Dean seems more clearly to be following LaFontaine. The mediaeval *Poenitentiarius*¹⁰ makes no mention of a plague, but assembles the animals for a *festiva dies*. LaFontaine in his *Les Animaux Malades de la Peste* (vii, 1), based upon this, motivates his story by the added detail of the pestilence. Swift in *A Fable of the Lion and other Beasts*¹¹ agrees with LaFontaine in this detail, and does not depart further from the French fable than the freedom characteristic of burlesque verse would explain.

The *motif* of the plague recurs in *The Beasts' Confession to the Priest, On Observing how most Men Mistake their own Talents*.¹² In the composition of this satire, however, Swift seems to be following in the main, the first part of LaFontaine's *La Besace* (i, 7), in which Jove invites each of the animals to declare how he should like to be improved, and finds that each prides himself on the features which excite in others most contempt. LaFontaine drew his initial idea from Avian 14, but Swift shows no suggestion of the Latin fable. Although Swift changes the animals, the general drift and manner of treatment seem to have been suggested by LaFontaine.

Dennis's fables had reflected little of the quality of their original. The fables of the later Miscellanies, however, aim at a greater literary distinction, and over them LaFontaine casts something of his grace. For a number of them he furnished themes, and others he affected in tone. In general, these fables are more extended than the French versions, the elaborations being in the nature of local allusions to fads and follies of the day. LaFontaine the Harlequin of Dennis becomes LaFontaine the Fop with Lady Winchelsea.

⁸ *Canterbury Tales rendered into Familiar Verse* by "Nobody," 1701, No. 2. No. 4 resembles LaFon. but ends with details found only in the Greek.

⁹ *Poems*, ed. W. E. Browning, London, 1910, II, 166 and LaFon. iv, 18. Swift wrote other fables, and for them he seems to have gone sometimes to the Latin. Cp. II, 181 with Ph. I, 19 and LaFon. II, 7.

¹⁰ *Reinhart Fuchs*, J. Grimm, Berlin, 1834, p. 397.

¹¹ Vol. II, 244.

¹² Vol. I, 232.

Merely to indicate in passing *A Fable of a Council Held by the Rats*, published anonymously in *The Fifth Part of Tonson's Miscellany*, 1704 (p. 347), and based upon LaFontaine (II, 2), as the name "Rhodilard" applied to the cat attests, we come to Lady Winchelsea, who, attributing two fables to LaFontaine, in reality appropriated ten. It is easy in each instance to prove the indebtedness.¹³ Either the fable is not of the older tradition, or, as in the case of *The Brass-Pot, and the Stone Jugg*, the English fable is distinguished by details peculiar to the French, the two pots taking, not a sea voyage but a land journey. These fables are excellent of their kind, not attempting the more sympathetic delineations, but touching lightly the surface of things. In comparison with LaFontaine, Lady Winchelsea is diffuse in the manner suggested above.

Another of these *Miscellany* series in which French influence is strong is that included among Allan Ramsay's *Fables and Tales*,¹⁴ 1722-1730, practically synchronous with the two series by Gay. Of his twenty-four fables, four are from LaFontaine, and sixteen from LaMotte's *Fables Nouvelles*, a new French influence.

Ramsay knew how to translate closely the little humorous touches and preserve the humor, to effect a union of the human and the animal few writers achieve. Inferior in lightness to Lady Winchelsea, but with more body and distinctness of flavor, the second Scottish fabulist is of a more boisterous temper than his great predecessor, Henrisone. The grave, delicate humor in the more sympathetic figures of the latter, as in that of the little mouse that

might not wade, her shankes were too shorte,
She could not swim, she had no horse to ride

is, of course, not to be found; nor are the attempts at mock-heroic comparable with Henrisone's polished and dignified performance. This sort of humor with Ramsay is more external, more artificial, and less striking. It is more noisy and less delicate than LaFontaine's. On a middle plane Ramsay catches much of the spirit of

¹³ *Miscellany Poems on Several Occasions*. Written by a Lady, (Anne K. Finch), London, 1713. The fables from LaFon. are found on pages 1, 51, 55, 104, 110, 126, 212, 218, 223, 285. The fable on p. 283 is nearer Phaedrus (IV, 6) than LaFon. (IV, 6).

¹⁴ "Fables and Tales" in *The Poems of Allan Ramsay*, 2 vols., London, 1800, II, pp. 449-512. From LaFon. Nos. 7, 18, 19, 23; from *Fables Nouvelles*, Antoine Houdart de la Motte, Paris, 1719, Nos. 1, 2, 4-6, 9-16, 20-22.

the fable in its more vital aspects, and presents his stories in a style familiar and droll. Although he has taken twenty of his twenty-four fables from the French, and followed his originals more closely than any of his predecessors, his manner is quite distinct: he has them well "busked in a Plaid."

Two other writers of Miscellanies make use each of one fable derived from LaFontaine: William Somerville, although chiefly dependent on Phaedrus, derives *The Fortune Hunter*, 1727, from LaFontaine (VII, 12; no other source known); and James Ralph, *The Heron*.¹⁵

It is in the Poetical Miscellany with its turning away from the older Latin sources to the French, or to the composition of original fables that we see best the literary environment out of which Gay's fables arose.¹⁶ They are original. The contemporary influence most likely to be traced would be, of course, that of LaFontaine and LaMotte, both conspicuously represented, as we have seen, in Gay's northern contemporary, Allan Ramsay. There seems no reason, however, to attribute either Gay's effort at originality, or his method of writing, as has been done, to the suggestion of LaMotte.¹⁷

¹⁵ *Occasional Poems*, Wm. Somerville, London; and *Miscellaneous Poems*, 1729, p. 197, LaFon. VII, 4.

¹⁶ First Series of fifty fables, 1726; Second Series of sixteen, 1738. *Gay's Chair*, Boston, 1820, p. 40.

¹⁷ On this matter of *originality*, and Gay's *method* of choosing a moral first and writing the fable afterwards, see Gay's letter to Swift of 1732, and one from Swift to Gay of the same year (Pope's *Works*, Croker and Elwin, VII. 268-269 and 279). As to the *method*, Dennis already in 1716 (*Original Letters*, London, 1721, Dec. 5, 1716), speaking of the fable in the larger as well as in the stricter sense, had asked: "Can any one believe that Aesop first told a Story of a Cock and Bull, and afterwards made the Moral to it? Or is it reasonable to believe that he made the Moral first, and afterwards to prove it, contriv'd his Fable?" The method in which Gay and LaMotte agree is the almost inevitable one in a sophisticated age. One must go back to the days when the fable was just emerging from the animistic beast tale to find it regularly produced anew in any other manner. For *originality*, there are a number of considerations which help to explain Gay's resolution to invent. LaMotte's example may have been contributory. A tendency towards originality had been showing itself for a number of years in assertions in prefaces to various collections that several of the fables following were the author's own. (See *Truth in Fiction*, Edmund Arwaker, 1798.) The cutting loose more and more from the older Latin tradition, the adoption of French, modern models, the tremendous vogue the fable had enjoyed, which had hackneyed the old themes and rendered new

Neither can any very definite influence of LaFontaine be pointed out. It is not necessary to adduce Gay's two visits to Paris in 1717 and 1719 to establish a presumption that Gay knew LaFontaine. There had been an edition of the French fables published in London in 1708; but more than that, the Miscellanies give us concrete evidence that LaFontaine was known and frequently translated by the very sort of people among whom Gay moved, and those most nearly akin to him in taste and habits. In fact, we have seen that Swift, Gay's intimate friend and correspondent on the subject of the fables, seems to have translated from LaFontaine himself.

If, on the one hand, we can be reasonably sure that Gay knew LaFontaine, on the other, it is not easy to declare confidently that he took from him this *motif*, or that detail.¹⁸ A few fables show some general similarity to those in the French collection. How much of this is due to conscious imitation, how much to similarities in the environments of the two poets, or the exigencies of the story, I am unwilling to attempt to say. Gay did not use LaFontaine as a source in any sense of the word. The influence of LaFontaine was in the air, and doubtless contributed to make the fables what they are. The most striking similarity is due to the temperaments and conditions of the two men. Gay shows more of that poise and that restraint which mark LaFontaine than do his immediate predecessors. He altogether avoids the turgidity of Ogilby, and the smartness of Vanbrugh. The violence and coarseness of the political fable are impossible to him. On the other hand, with Gay as with the other writers of his time and country, the fable is better in its applications to men, and in those parts con-

metrical versions superfluous, all this must have been of determining influence. Finally, Gay's own nature was antipathetic to versifying simply from a source. Neither the translator like Ogilby, nor the schoolmaster like Hoole, but a very indolent literary man and a poet, his whole inclination would be away from the pedantries of translation, his self-esteem, towards creation. These points deserve discussion because LaMotte's example has been overemphasized. (Plessow, ciii ff.)

¹⁸ Dr. Plessow presses the matter of Gay's dependence upon LaFon. very hard. The most plausible parallel is between Gay I, 2 and LaFon. III. 15. There is only a general similarity. Gay introduces into his fable a great absurdity: a flatterer reduced by Jove to the form of a chameleon to debar him from the society he abused, is invited by a spaniel to return, an obvious impossibility. For other parallels, some quite invisible, see Plessow xciii ff.

cerned with human folly, than in any vital treatment of the animal actors. We should not expect Gay to take up cudgels for his humble friends in the manner of LaFontaine in his Epistle to Madame de la Sablière at the end of the ninth book. Whatever Gay derived from LaFontaine, and Gay comes the nearest to him of the English fabulists, he falls short at least of this last delicacy, grace, and sympathetic humor which combine to make that which we call in LaFontaine *naïveté*.

None of the English translators really reproduced LaFontaine. They followed his stories more or less closely, but recast them according to the prevailing fashion. LaFontaine's influence, however, extended further than to the suggestion of a few themes. Although the fable had already come to be regarded again as a poetical form before LaFontaine, it had remained largely in the hands of scholars, clergymen, and politicians. In the opening years of the eighteenth century, however, we find that it has made a place for itself among the polite, the graceful, and the urbane. It has become a social toy, a feature of the Poetical Miscellany. Unquestionably, LaFontaine's popularity tended to effect this change. His poetical excellence put the fable in a new light, and made it worth the attention of the *beau monde*. And this change in attitude may well be considered the most significant result of that influence Addison's assertion led one to expect.

III. *Phaedrus versus LaFontaine in England before John Gay*

Two other causes besides the influence of LaFontaine may be suggested to explain the popularity of the fable among the members of the more polite society in England in the early eighteenth century. In the first place, the vogue of the Miscellany as a form of publication, resulting from Dryden's connection with the Tonson series, created a demand for verse of all sorts. If we compare the Miscellanies of this period, however, with the *Garlands*, *Galaxies*, and *Bookes of Songes* of the sixteenth century, we shall find that in the earlier Miscellanies, a few fable songs, and a considerable number of allusions occur, but nothing comparable to the extensive series of fables which distinguish the latter. A new impetus has clearly been given to the type in the interim.

The second possible explanation is the influence of Phaedrus, who makes an appeal to those who could only scorn the common

prose Aesop. Certainly Phaedrus did exert a parallel influence with that of LaFontaine. I have noticed above the first appearances of Phaedrus in English, first in prose in 1646, and then in verse (five fables) in 1651. The first Latin edition of Phaedrus printed in England was that of 1668. This was repeatedly reprinted.

Other instances in which Phaedrus was made use of by English writers during this period are: Oldham (d. 1683), *A Satire addressed to a Friend about to leave the University*, Dog and Wolf, Ph. VII, 3, rather than LaF., I, 5; 1689, Philip Ayres avows a use of Phaedrus for his verse collection, as does L'Estrange, 1692, for his prose; 1705, *Phaedrus Fables Translated into proper English, for the use of Young Scholars, according to Hoogstraten's Edition* (Term Cat.); 1710, Mathew Prior, *Examiner*, No. 6, Sept. 7, Ph. I, 7; 1711, *Aesop Naturaliz'd in a Collection of Fables and Stories*, 3rd edition, Fab. 28 and Ph. II, 4; 1722, Samuel Croxall (prose) follows Phaedrus in the first 37, except in putting *The Cock and the Pearl* first, as does the *Romulus*. The later fables include a scattering from Phaedrus. 1724, Matthew Concanen in *Miscellany Poems* alludes to Ph. III, 5,—“’Tis application only makes the Ass.” William Somerville, 1727, *Occasional Poems*, pp. 159 ff., takes his motto (Ph. IV, pt. I, 2, line 2) and several fables (one avowedly) from Phaedrus:—IV, pt. 2, 4; IV, pt. I, 24; I, 10, and *The Bald Batchelor, being a Paraphrase upon the Second Fable in the Second Book of Phaedrus* (about 225 lines). Other instances are: 1727, *A Tale and Two Fables in Verse* etc., by the “author of the Totness-Address Versify’d,” London, p. 15, *Reasonable Fear: or the Frogs and the Fighting Bulls. A Fable from Phaedrus*, I, 30; 1731, J. Husbands, *A Miscellany of Poems by Several Hands* including *A Translation of the Third Fable of the Eighth Book of Phaedrus* (really III, 8); scattered allusions through the *Tatler* and *Spectator*, and quotations at the heads of several of the *Essays*. (See also *The Free-Thinker*, No. 76; *The Freeholder*, Nos. 9, 14, and other periodicals.)

Phaedrus, then, exercised a wide influence, and occurs beside LaFontaine in the *Miscellanies*, but the fable did not assume the new tone in the early days of the Phaedrian influence, but only after LaFontaine had begun to make himself felt.

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